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# THE ART NEWS



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FRENCH SCULPTURE OF TWO  
CENTURIES: CAFFIERI'S  
"MESMER" AND SAUVAGEAU'S  
"PRINCESS MURAT" FROM  
A NEW YORK EXHIBITION  
WHICH COMPLEMENTS THE  
PHILADELPHIA SHOWING OF  
400 YEARS OF FRENCH ART



EXHIBITED AT ARNOLD SELIGMANN, REY & CO.

*From an intimate New York show of French sculpture of the seventeenth, eighteenth and nineteenth centuries (reviewed on page 9), a coincidental pendant to Philadelphia's exhibit of French Government loans to its New York World's Fair Pavilion (described on pages 12 and 13), these two portrait busts are a revelation of the supreme decorative style and keen characterization of the French sculptural tradition. By Jean-Jacques Caffieri (1725-92), the gifted rival of Houdon, is the plaster bust of Mesmer (above), quite as psychological as its famous metaphysical subject, freely, easily modeled and an epitome of the aesthetic taste of the Age of Reason. By the little known Louis Paul Sauvageau (1822-?) is the terracotta bust of Princess Murat (right), based on the Neo-Classicism of Ingres' late style, and yet almost Rococo in detail like the decorative embellishment of plumes and coiffure, thus prophesying modern tendencies.*





# THE ART NEWS

DECEMBER 9, 1939

## Illustrating SHARAKU'S BRIEF GLORY

### *Boston Exhibit of the Great Japanese's Surviving Prints*

A GREAT deal of legend and speculation has stood in place of real knowledge of the eighteenth century Japanese actor-artist, Sharaku, in whose exquisitely toned color prints is vitriolically depicted the theatre of his day, and the exhibition at the Boston Museum of Fine Arts which includes examples of all his surviving work may very well serve to familiarize the public with his splendid *oeuvre*—entirely produced within a period of a few months—which had a great influence upon Van Gogh and Toulouse-Lautrec, both of whom mention him in their writings. Mr. Louis V. Ledoux and members of the Society for Japanese Studies provided the initiative for the showing which, after it leaves Boston, will be seen at the Art Institute of Chicago and at the New York Museum of Modern Art.

Partly because they were produced in quantity by semi-mechanical means, and partly because they were supposed to have no spiritual content, Japanese prints, until a few years ago, were regarded unworthy of notice in the aristocratic and intellectual circles of the country of their origin. The popular theatre, *Kabuki*, fell under a similar ban of vulgarity, and although plays and prints were the passion of the vital middle class, those who wrote subtle treatises on the recognized forms of art maintained comparative silence in regard to the masters of the light-hearted Ukiyoe or Genre School to which the print designers belonged, and disregarded the actors and dramatists who were the idols of the bourgeoisie. Hence,

we have very little information about any of the masters, and—perhaps because his period of work was of short duration—almost none at all about Sharaku: in a book published in Japan in 1802 is a map showing "A collection of the names of those Skillful in Japanese painting" in which Sharaku is shown as an independent island lying between the central group (Noronobu, Toyonobu, Shigenaga, Harunobu) and the mainland reserved for the Utagawa school.

What is known of the facts of his life is that the Lords of Awa—the Hachisuka family—kept No dancers in Edo (Tokyo) and that the city residence of the Hachisuka retainers was at the place where the chief contemporary record of Sharaku was found and where it says Sharaku lived. It is also known that someone who signed himself Sharaku, or Toshausai Sharaku, designed 136 prints, impressions of which survive, and at least a few others which may be assumed confidently to have existed, and that this Sharaku, whose name in private life was Saito Jurobei or possibly Jirobei, was a No dancer in the service of the Hachisuka family.

Of the period of his activity the catalogue states: "Occidentals have argued that he must have worked from three to six years; the original Japanese sources give him a working time of 'a year or so' and 'about half a year,' and as a result of our present researches, we have apparently conclusive evidence for believing that the period of his productivity comprised only the



LENT BY MR. LOUIS V. LEDOUX  
SHARAKU: A COLOR PRINT PORTRAIT  
OF THE ACTOR, MORITA KANYA VIII



EXHIBITED AT THE MUSEUM OF FINE ARTS, BOSTON  
ONE OF SHARAKU'S INK DRAWINGS SHOWING ACTORS BEFORE A RAISED CURTAIN

last two months of the calendar year 1794." Because of the shortness of his artistic career—perhaps it was cut off by death or physical disability, though one record attests to his death in 1801 and another to the fact that he was still dancing No for the Hachisuka family in 1825—the legend has sprung up that both the actors and their adoring public were so offended by Sharaku's "savagely satiric" delineations of them that he was forced to spend the remainder of his life in obscurity. However, it is entirely possible that his patron, Lord Hachisuka, may have condemned his association with the outcast actors.

Sharaku's theatrical prints fall into three categories according to size. The largest of these is the *oban*, on mica ground, approximately 15 by 10 inches; the second is the *aiban*, set with yellow grounds, about 13 by 9 inches; and the smallest is the narrow *bosoye* which measures about 13 by 6 inches. Of the *oban* prints the majority are large heads of bust-portraits on a dark ground covered with mica—all attributed to three performances put on at Edo in the fifth month of 1794. The production of mica ground prints stops abruptly at the eighth month of 1794—coinciding with a government edict against further issuance of prints of that type—hence the artist's change to the *aiban*, a less vigorous type.

The *Kabuki* theatre had a number of stock stories, and each time that one of these tales

(Continued on page 17)



JULIANA CHENEY EDWARDS COLLECTION, MUSEUM OF FINE ARTS, BOSTON

## From Gainsborough to Renoir: Boston Exhibits Its New Bequest of the J.C. Edwards Collection

BY CHARLES C. CUNNINGHAM

IN ADDITION to the exhibition of Sharaku prints mentioned elsewhere in these pages, the Boston Museum of Fine Arts is holding a special exhibition until January 15 of the Juliana Cheney Edwards Collection of paintings and works of art recently bequeathed to the Museum by Mr. Robert J. Edwards and his two sisters, Hannah Marcy and Grace M. Edwards, in memory of their mother. Coincident with the opening of the exhibition is the publication of the Museum's *Bulletin* which contains a catalogue, *raisonné* of the fifty-seven paintings in the collection consisting primarily in works of the French Impressionist School. Although certain individual objects have been exhibited locally, the collection as a whole is little known.

Among the highlights are three fine Gainsborough portraits, an important early Copley, a group of six Renoirs and ten Monets, significant works by Pissarro, Sisley, and Degas, and finally, eleven brilliant watercolors by Dodge Macknight. Included among the works of decorative art are some outstanding pieces of furniture—notably a block-front chest of drawers of the knee-hole type, a desk with a tambour front—both American pieces of the eighteenth century—and a beautifully carved English gilt looking-glass of the eighteenth century Rococo style. Besides these pieces, there are several fine sets of eighteenth century Chinese porcelain made for the western market and of particular interest to the collection, because they are of a type, common in nineteenth century Paris, which influenced the color and design of the Impressionists.

The Gainsborough portrait of Sheridan's antagonist, *Captain Thomas Mathew*, although unfinished, is a splendid character study and is painted with much the same breadth and freedom which one associates with Goya and Manet. Executed in Bath, probably about 1773, the portrait may have been left incomplete because of Mathew's hurried departure from that city, the result of the unfavorable reception of his derogatory remarks about Sheridan's courtship of the beautiful Elizabeth Linley. In spite of its sketchiness, however, the portrait shows how thoroughly Gainsborough understood the principles of portraiture, its structural and psychological content. Another portrait of particular interest is the early Copley of *Ann Tyng Smelt*. Signed and dated 1756, the painting is a definite clue to Copley's early style and affords an opportunity to study its relationship to the art of his contemporaries, particularly Blackburn, with whom he is sometimes confused. Comparing the portrait to those of Blackburn, one finds here a more solid three dimensional construction to the head, a stiffer and more plastic modeling of the drapery,



THREE OF THE IMPRESSIONIST PAINTINGS IN THE EDWARDS COLLECTION:

EDGAR DEGAS' "DANCERS AT REST" (TOP);

MONET'S "CAP MARTIN NEAR MENTON," 1884 (CENTER);

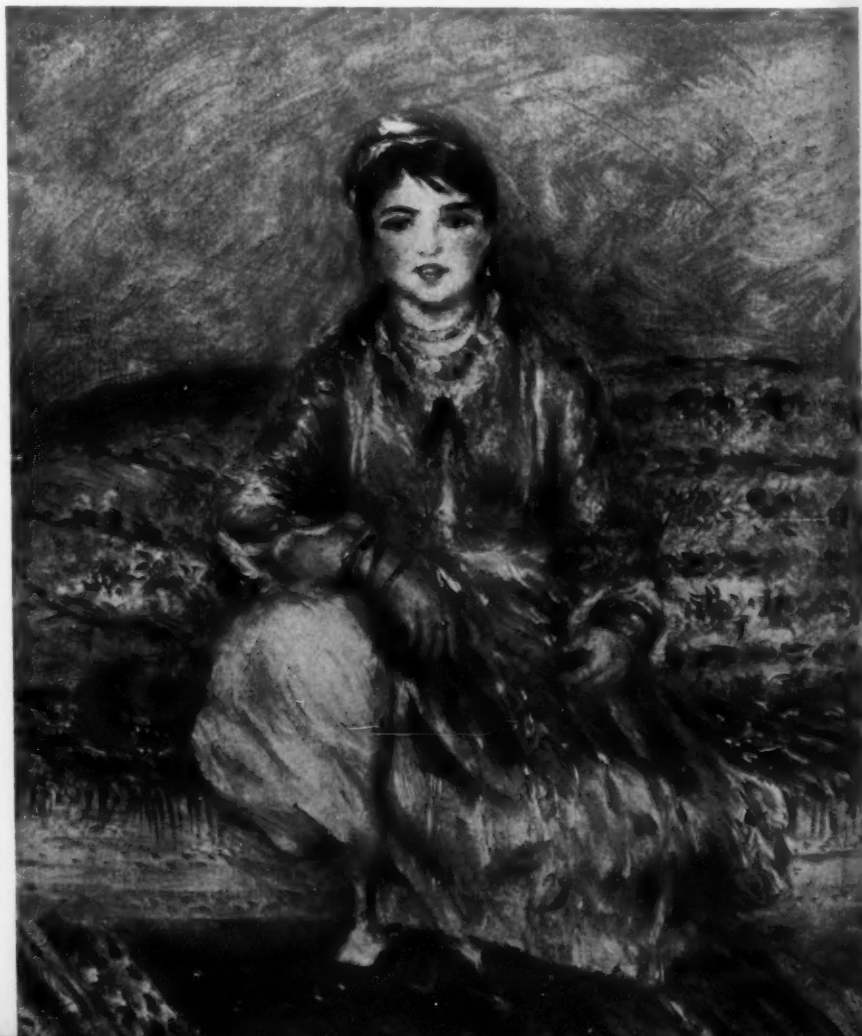
AN "ALGERIAN GIRL" PAINTED BY RENOIR IN 1881 (BELOW)

JULIANA CHENEY EDWARDS COLLECTION, MUSEUM OF FINE ARTS, BOSTON

and a wider use of cool glazes in the half tones and the shadows.

Among the Impressionist paintings in the collection, the group of six Renoirs is of primary importance, not only for high quality, but also for the range in the artist's work which they reveal. Renoir's powers as a colorist are brilliantly demonstrated in the small portrait of the *Algerian Girl* painted in 1881 during his first visit to Algeria. Like Delacroix, Renoir was fascinated by the romantic idea of Morocco and his trip there was, in all likelihood, the result of his admiration for that master. In spite of the fact that Renoir's *Algerian Girl* derives from Delacroix's *Femmes d'Alger*, it is translated into the Impressionist idiom and the color harmonies are those of the

(Continued on page 16)





# New Exhibitions of the Week

## THE BRILLIANT SCULPTURE OF FRANCE

EVOKING on a small but scintillating scale the grandeur of Paris as one of the three great cities left whose beauty is chiefly due to their sculptures still *in situ*—Florence and Rome being the other two—an exhibition of the art of French sculptors of the seventeenth, eighteenth and nineteenth centuries, current at Messrs. Arnold Seligmann, Rey & Co., easily wins the palm for one of the most fascinating themes and tasteful arrangements of the season. A few omissions, to be sure, deprive it of didactic completeness, though they are excused by the very informality which gives special charm to this group of delightfully ungrandiose works by frequently far too monumental artists.

Beginning with the Baroque Classicism of the seventeenth century Duquesnoy and ending with, jointly, Dalou's rather precious *fin-de-siècle* Academicism and Renoir's plastic incorporation of the Impressionist philosophy, the sculptures of twenty masters here relate the history of an art which since a little after 1600 has been, so to speak, a monopoly of Frenchmen. Inevitably the twin of architecture, whose rises and falls it has ever experienced with equal velocity, sculpture came to France—following its Italian swan song, after a reign of four centuries, in one of the greatest of sculptor-architects, Bernini—and it is noteworthy that it came to a France soon to bear such architects as Mansart and Boffrand. But if architecture was its twin, French sculpture had a cousin in painting, for the sculptors of three hundred years traverse stylistic cycles exactly parallel to their painter contemporaries. Girardon's *pendant* is Largillière, Pajou's Boucher, Clodion's Fragonard, Carpeaux's Manet, and so on through one of the most regular records of affinity of taste and style in the history of the two arts.

All this is clearly brought out by the current showing despite its intimate scope, and, besides, a few lessons of connoisseurship as well as others that might be profitable to modern sculptors. Duquesnoy's endearing little marble *putti* are eloquent in their demonstration of the omnipresent Italian source of French sculpture, for the artist, who spent nearly all his working career in Rome, here combines the Classic roundness and characteristic technique—scarcely planed, highly polished—of Desiderio da Settignano and Rossellino, with another inspiration, the playful *putti* of Titian's great *Bacchana* (now in the Prado, Madrid) which he studied and copied in Rome together with his friend Nicolas Poussin. Adam's superb free-standing marble figure grows out of its base with the organic vigor of Bernini's tritons, and his sinews and features are chiseled with the same powerful abandon.

Caffieri's brilliant characterization of Mesmer (illustrated on the frontispiece) shows a degree of sharp observation integrated within a rigid concept of style that was matched in portrait sculpture only by the sculptor's hated rival Houdon, whose fluent posthumous bust of La Fontaine here is a fascinating commentary on

the seventeenth century by an artist of the eighteenth, and one of the first instances of such close archaicism in art. The scarcely known Louis Boizot is the author of a suave plaster relief depicting the City of Lyons, symbolized in a female figure between appropriate beasts, allegorically bowing before the abundance of France, which is remarkable for the flowing perfection of its *stiacciato* relief—what a lesson in sculptural technique!—that seems to have been the model for a Sèvres bisque plaque.

Little space as there is to describe all the items



EXHIBITED AT THE MARIE STERNER GALLERY  
A DRAWING FOR "THE HOLY WELL" BY SIR WILLIAM ORPEN

here, reference must be made to the exquisite sense of psychology and decoration in the bust of Princess Murat (also on the frontispiece) by the as yet uncelebrated though apparently greatly talented Sauvageau, and the wonderfully free-flowing Impressionist modeling of the Carpeaux head, a very personal plaster study for one of the figures in his decorations at the Opera. With brilliant paintings in bronze by Daumier and Renoir, these nineteenth century sculptures rather atone for the absence of Rodin and perhaps for that of Coysevox. The sum total, in any event, is a handsome illustration of a great tradition.

A. M. F.

## SOME FLUENT LANDSCAPES BY WHITAKER

FREDERIC WHITAKER, a watercolor landscapist of great charm and ability, is showing his appealing and simple, fluent work on the walls of The American Salon. Papers like *Sunbeams*, *Passing Shadows*, and *At the Foot of the Mountain*, do all that the most rigid disciplinarian of the modern watercolor could ask. *Storm Clouds* has a De Wint-like simplicity, while *Willows in Winter* is equally bold and fascinating in its treatment. Whitaker's home area is Rhode Island, where he is well known and was well trained, but on the strength of this first one-man show hereabouts he should be here again, and frequently.

J. W. L.

## STUDIES OF ARAN BY ORPEN

SIR WILLIAM ORPEN'S drawings, revealing him to have been as genial a draftsman as he was unquestionably the first portrait painter of his day, are visible in an extraordinary group hanging at the Marie Sterner Gallery. They constitute the preparation for one of his most monumental works, a huge canvas entitled *The Holy Well* which until recently hung in the London house of the late Mrs. Evelyn St. George; the theme was taken from a spring with legendary qualities, supernatural and spiritual, on the island of Aran off the Galway coast of Ireland—that same Aran which a few years ago served as the motif and locale for a singularly impressive motion picture that dealt with the lives of the native fishermen and other inhabitants.

They, too, are the subjects of Orpen's superbly certain pencil, which delineated these studies from life, under the difficulties which confront the artist under such circumstances, with a degree of composure, of artistic coherence and technical finish that can be matched only by the most deliberate studio-drawn pencil-pictures of Ingres. Recreating the strange, almost mediaeval remoteness of these people—fishermen, their wives and children, priests—and of their island which was so well suited to the mystical nature of his subject, the artist has here communicated probably as much of the essence of the theme as in the finished canvas. The sensitive characterization of each individual, ever and to a rare degree Orpen's forte, the delicate precision of line and the amazingly economical suggestion of surface are here and there marred in only one regard—the fact that the artist afterward heightened a few of the sketches with watercolor, doubtlessly to aid in the coloring of the large oil. These studies belong among the best of modern draftsmanship.

A. M. F.

## SOME SMALL HIGHLIGHTS OF FRENCH PAINTING

THE small masterpieces of the late nineteenth century which Durand-Ruel is showing live up to this classification, for although they are

actually small in dimension, there are gems of painting among the seventeen canvases brought together, some of them loans. One's eye is caught instantly by the beguiling color of the Degas *Chevaux de Courses*, the brilliant shirts of the riders contrasted with the sheen of the horses' coats, a whole complicated scene of movement and action organized into small compass; and its foil, *La Jeteé de Boulogne* by Manet, cool, green and liquid of surface, a marvelous manipulation of light on water.

*La Terrasse du Tuileries* by Van Gogh is exquisite in its handling of delicate foliage and flickering light, the color laid on with as light a touch as it later became heavy. The date of this painting is not given, but it belongs to a period in the artist's life which is not known so well as the more bitter and deeply emotional later one. A charming contrast for canine fanciers may be seen in Toulouse-Lautrec's *Follette* and Manet's *Douki*, both enormously chic and 1890. Again "of the period" is Forain's *Dans les coulisses*, sharply observant, and Morisot's *Tête de jeune fille* with its incandescent color.

There are four paintings by Renoir, perhaps the most appealing being *Femme assise, chapeau noir*, and one is entranced with the solidity and warmth of Pissarro's *Femme et enfant dans les champs*. The sharp impact of the Daumier *Les avocats* brings one down to earth if one has roamed too far from harsh reality in too delecta-

ble a world, but it is a stimulating descent. This is an exhibition not to be missed. J. L.

## SOME SPORTING SUBJECTS IN HANDSOME PAINTINGS

**S**PORTING SUBJECTS" as the title of an exhibition takes on a new meaning when it is interpreted as broadly as in the current show at Messrs. Knoedler & Co. For it includes not only the nineteenth century coaching scenes by Alken, which one would expect, but draws upon the sixteenth century painter, P. Brill for a magnificent landscape, and upon Manet for his huge canvas *M. Pertuiset* in which the Bois de Boulogne serves as the background for big game hunting. The comic figure of the huntsman is dropped to one knee, and he holds his gun.

The Brill painting is the work of a Flemish artist and is called *The Game*, an early version of golf or croquet in which one sees not only the actual play, but the balls in the process of being made. This is the focus of immediate interest, but one's eye follows the distant fields and hills to the horizon, fascinated by the detail and perspective.

There is a fine Oudry still-life, meticulously and gracefully executed and one canvas which is the work of two painters. It is a portrait of T. Lovett, the landscape background being by Gilpin, and the figure of the English hunter by Philip Rei-

nagle. The trophy of wild birds in his hand is marvelously described, a tiny and perfect still-life in itself.

A sentimental nineteenth century painting by De Dreux elaborates the theme of an understanding between the horse, its rider and the hounds. As is so often the case in sporting paintings which possess aesthetic value as well as intrinsic interest for the sportsman, Olivier de Penne's hunting scene is notable for its beautifully marked sky and its description of the bleak moorland. At the opposite pole is Manet's *Course au Bois de Boulogne*, its blue-green track the background for the lightening speed of the horses and for the bright paraphernalia of carriages and of crowds. J. L.

## SCHREIBER COVERS THE U.S.: A BELGIAN'S ODYSSEY

**G**EORGES SCHREIBER, the Belgian-born painter who came here eleven years ago and who has something of the adept speed of Felicien Rops in his draughtsmanship, now knows his way well enough around to want to visit all our states. He has recently been through forty-two of them, with results—judging from the exhibition of his work at the Associated American Artists—better in landscape than in genre or portraits, the one exception in portraiture being *From Arkansas*, where farmer's wife and apron are all one fiery hue of orange ochre. Fiery is the word for Schreiber. This is visible either in his *Dawn Flight over Utah*, where the buttes or mound-like forms are not given their true shape, or in the *Storm at Sea*, whose great green greasy water, into which the Maine fishermen are letting their nets, is unforgettably livid against the red shirt of one of the men. A Chinese quality pervades Schreiber's draughtsmanship in the delineation of grasses, as in *El Secundo Beach, California*, and *In North Carolina*. Joe Jones is recalled for a moment or two when Schreiber paints Jones' country. Schreiber has usually been best at telling a quick story, viz. *Sharecroppers' Funeral*, where his emphasis upon the knuckles is all-important and in *Madison Square Garden* and *Family Box*, which show deeper probing in characterization than his *Second Balcony*, owned by the Whitney Museum. J. W. L.

## ROMANTIC EARLY PAPERS BY BURCHFIELD

**T**HE early watercolors of Charles Burchfield, which the Rehn Galleries are showing, are the work of a young man absorbed in the sounds and movement of nature, the menace of the wind and waves. In these grey, silver and black inventions there is little hint of the satirical examination of the middle-Western scene which marks Burchfield's painting after the War. They were made in 1917 and 1918, and each, with its implication of season, bears the name of the month which inspired it.

Typical of these recreations of childhood emotions is *Moonrise in the Woods*, in which the trees seem to lose themselves in the surrounding ground, and objects assume fantastic shapes. He writes: "Nothing seems real, not even the waning moon, which glowers like an evil eye." *Portrait of My Aunt Emily* and *My Mother Seated in a Darkened Room* are both romantically conceived and tenderly painted.

The picturesque ugliness in nineteenth century houses which Burchfield discovered later, a view which amounts almost to the personification of these products of the gingerbread era, is discernable in *Cat-Eyed House*, with its sagging roof and haunted aspect. But there is more of youthful romance in these watercolors than any real hint of the satire which motivated his later studies of Victorian grandeur, in terms of mansard roofs and pompous architectural attitudes. J. L.



EXHIBITED AT THE DURAND-RUEL GALLERIES

A TENDER STUDY BY RENOIR: "FEMME ASSISE, CHAPEAU NOIR," PAINTED IN 1886



## THE NINETEENTH CENTURY IN PARIS

THE French Art Galleries have organized an exhibition of Masters of French Painting, interesting to compare with the show at Durand-Ruel, for to the solid fare of Renoirs and Pissarros, which both collections contain, there are added here examples by Géricault, a fine portrait by Alfred de Dreux, a Courbet landscape, with a glimpse into the rich, variegated greens of the woods, and a lovely and simply painted Monet, *Saint Adresse*, the clear, pure blue of the sea crinkled up at the edge by "startled little waves."

The colloquial charm of Sisley's *Le Gare de Meudon* is perennial, and the little sea painting by Boudin does not fail in its presentation of grey-blue sky and water and lacy pattern of the masts of tiny boats. Of the Pissarros, *Le Port de Rouen*, is perhaps the best, partly because of the flecks of red which he has worked into his pattern, the bright color of roofs and boats. All of the three landscapes reveal his love of cloudy skies and his gift for giving them the wide expanse of the heavens themselves. Redon and Corot are represented in this group and there are two charming and typical Cézannes. All in all it offers a pleasant view of nineteenth century French paintings by a dozen or more of its masters.

J. L.

## THE ANCIENT MANNER OF A MODERN CHINESE ARTIST

AT TONYING & CO., the Chinese paintings of Miss Hsi Yu-Tseng, done in the traditional style of Ming and Sung work, are as delicate, as conventional, as charming, and as intricate as ice-follicles. Her pen and ink washes, unrelieved by color, as in *Birds and Rushes*, are the best. How timeless is this art! With it one asks for no further conventions to be rid of the conventions. And what an influence it has upon modern draughtsmen may be felt by the observer in studying the work of two such diverse American painters as Adolf Dehn and Joe Jones (in the latter's scenes of the wheat country).

J. W. L.

## MEMORIAL EXHIBITION OF SHARP'S WORK

WILLIAM GRAVES SHARP, JR., for whom the Bonestell Gallery is holding a memorial exhibition, would now have been in his fortieth year. His painting had to contend with his struggles with law study but it won out in the end. That it was competent may be seen by *Stillness* and by *Thaw in the Swamp*, which, a mélange of yellow, pink, and blue, rounds into a better semblance of design than some of the other landscapes. The still-lives show that it was here Sharp had the greatest originality. An oil lamp, sprigs of pussy willow, and Easter eggs are welded into an attractive composition while in another it is a turtle and some wild orchids that are the *pièces de resistance*.

J. W. L.

## JACQUES: ORNITHOLOGICAL LORE WELL PAINTED

TO THOSE who hold that an ornithologist, knowing what is on a bird and where, would not know how to paint it, the paintings of Francis L. Jacques at Kennedy & Co. will be a distinct rebuttal. For Jacques, having genuine feeling about the type of landscape in which birds are found, paints it well and, since his birds are not only ornithologically correct but attractively sunk in their surroundings, most of these paintings are successful as art. Jacques would never be an Oudry: he sees his birds from too far off. In the one instance—in the *Mallards*—where he brings them within ten feet, he gives his artistic sense



EXHIBITED AT THE TONYING GALLERY

### TRADITIONAL CHINESE "INK" AND "BRUSH": "BIRDS AND REEDS" BY HSI YU-TSENG

the go-by. Due to his long association painting habitat bird-group backgrounds and cycloramas for the American Museum of Natural History, Jacques does not clutter, and he has acquired a light, gay, palette, where the sky is painted with especial flatness so that the scene below stands forth in greater clearness. Three exceptionally good compositions are the *Hooded Mergansers* breasting a thin film of ice, the marvelous blacks and buffs of the birds' bodies being echoed by the blacks of the pond and the autumnal tree masses; *Ducks and Bullrushes*, a picture of grayed blue-green tonality, in which congregated redheads and bluebills are floating on a gentle swell; and *Eiders Off Shore*, a canvas in which the artist obtains the greatest illusion in the movement of these large sea ducks.

J. W. L.

mony is restricted to greys and blacks in almost every drawing here, the best effects being obtained by applying the grey wash on the basic structural lines of the pen. Truex has the knack of seeing his subject from angles which throw them into strong relief. Two of *Neptune* and *River God* at Versailles are particularly effective. Only occasionally does he introduce figures into his compositions. They never dominate in any sense, but pictorially lend a casual grace to scenes which are firmly drawn and felt as design in themselves. There are, however, one or two drawings of groups of nudes. In these Truex demonstrates his sense of sculpture, for they are finely modeled in light and shade, as rounded and firm in feeling as a sculptor's drawing.

J. L.

## STRUCTURAL PERCEPTION IN DRAWING BY TRUEX

AN ACUTE observation of the way light falls on a building as well as unusual appreciation of architectural values characterizes the drawings by Van Day Truex which are being shown at the Carstairs Gallery. The tonal har-

## FREDE VIDAR'S ALLEGORIES EXHIBITED

AFTER a march through Pedac's attractive modern house by Hood & Fouilhoux in the International Building of Radio City, one comes at last upon the less world-shattering modern paintings of Frede Vidar. They are sociological

(Continued on page 16)

# PARIS *in* PHILADELPHIA:



LENT BY THE MUSEE DU LOUVRE TO THE PHILADELPHIA MUSEUM OF ART

TWO  
FRENCH  
SEVENTEENTH  
CENTURY  
PORTRAITS,  
IN STONE AND ON  
CANVAS:  
"HENRI IV"  
BY B. TREMBLAY  
(LEFT); "STUDY  
OF TURENNE" BY  
CHARLES LE  
BRUN (RIGHT)



LENT BY THE MUSEE DE VERSAILLES TO THE PHILADELPHIA MUSEUM

**R**EVIEWING French history and the French way of life as well as giving a picture of the development of the great schools of their art from the seventeenth century to the present, the exhibition at the Philadelphia Museum of Art of the painting and sculpture which was sent by the government of France to the French Pavilion at the New York World's Fair, gives to Pennsyl-

vanians an exceptional opportunity to examine works lent by the Louvre, the Musée de Versailles, the Musée Carnavalet and similar institutions. To this nucleus the Museum has added.

Many famous portraits of great personalities in French history are seen in Philadelphia for the first time: the representations of Richelieu and Mazarin by Philippe de Champagne; the noted

Vouet portrait of Louis XIII from the Louvre, the monumental portrait of Napoleon I by Ingres.

The great names in French sculpture are represented, and the giants of nineteenth century French painting are given a good showing. Students of contemporary painting will have an opportunity of seeing canvases by all familiar artists and by those whose work is not frequently shown.



LENT BY DR. GEORGES VIAU TO THE PHILADELPHIA MUSEUM OF ART



LENT BY CAPT. EDWARD MOLYNEUX TO THE PHILADELPHIA MUSEUM OF ART

TWO VASTLY SEPARATED TRADITIONS OF NINETEENTH CENTURY ART IN FRANCE, THE ROMANTIC AND THE IMPRESSIONIST: "ACADEMIE DE FEMME," IN THE EARLY MANNER OF EUGENE DELACROIX (LEFT); "LA CAPELINE ROUGE," CLAUDE MONET'S LIGHT-SUFFUSED PAINTING SHOWING HIS WIFE IN A SUN-FLECKED GARDEN SEEN THROUGH A WINDOW (RIGHT)



# 400 YEARS *of* FRENCH ART



LENT BY THE MUSEE DE VERSAILLES TO THE PHILADELPHIA MUSEUM OF ART

A DEJECTED, NOSTALGIC QUALITY IN FRENCH LANDSCAPES OF THE XVII AND OF THE XX CENTURIES: HUBERT ROBERT'S PAINTING OF THE GARDENS OF VERSAILLES BEFORE LEMOINE'S RECONSTRUCTION, 1775, SHOWING NOTED SCULPTURE GROUPS BY COYSEVOX AND PUGET, AND FIGURES OF COURTIERS INCLUDING LOUIS XVI AND MARIE ANTOINETTE (ABOVE); "WINDMILLS OF MONTMARTRE" BY UTRILLO (BELOW)

LENT BY THE ARTIST TO THE PHILADELPHIA MUSEUM OF ART



# ART THROUGHOUT AMERICA

## DETROIT: J. VAN GOYEN, A LANDSCAPIST LEADER

AT THE Detroit Institute of Arts, a fine representation of the quality of the work produced by the industrious seventeenth century Hollander, Jan van Goyen, is given by *A Windy Day*—recently presented by the Founders Society—and two drawings acquired during the past few years. The oil and one of the drawings are from his late, his most fully developed period; the other drawing, illustrated here, is relatively early.

Born in Leiden in 1596, the teachings of Van Goyen's early instructors had small influence upon his work. It was not until 1616, when he went to Haarlem to study under Esaias van de Velde and was subjected to the influence of the growing Dutch realism which appeared in the second decade of the seventeenth century, that his artistic career really began. When he moved to The Hague—where he entered the guild in 1634—he became the leading Dutch landscapist. He was prolific and uneven, the money which his work brought him was lost in speculation, and, like Hobbema and Ruisdael who were to follow him, he died in poverty.

His oils were always studio compositions based on sketches from nature which he made on frequent trips through the Low Countries, and the broad plains which surround the great Dutch rivers are his favorite subject matter. Three of his sketch-books are intact; others have been separated into single leaves such as the two in the Institute.

Of Van Goyen's work E. P. Richardson in the *Bulletin of the Detroit Institute* for November writes: "Its greatness lies, I believe, in the combination of two qualities, each of great rarity and distinction. These are an almost unique concentration upon and perfection of aerial tone, and a sense of the universal harmony of nature in which all things, winds and clouds, trees and hills and rivers, cities and towns, the birds in the air and the men and beasts that walk on the earth play their part. These are the qualities Van Goyen achieved in his best work. But they are not qualities to be achieved in a hurry, and Van Goyen's development was slow. In the transitional landscapes nature was still more or less a backdrop to the human narrative. The drawing of *A Wayside Scene* signed and dated 1631, still retains the anecdotal flavor of Van Goyen's early period. But the simple composition of figures and a clump of trees directing the eye diagonally inward toward the low horizon—a composition so simple that it hardly seems a composition at all—was in its time an important innovation. This simple diagonal formula, first hit upon by Pieter Molijn in the middle twenties, was the key by which the Dutch school advanced to the conquest of space.

"This was not the only simplification this generation imposed upon nature in order to achieve its style. Dutch painting in the decade of 1610-20 seemed to be approaching an Impressionist brilliance of color. The prevailing color of Esaias

van de Velde's landscapes was a vivid green, dotted with light notes of red, blue and yellow in the figures; while Buytewech's landscape etchings are as real in effect and his figure paintings as luminous in color as Impressionist paintings of the 1870's."

Of *A Windy Day*, Mr. Richardson states that it "is a culminating expression of his study of the beauty of space and air. . . . The central theme is the view to the horizon which, framed by the dark trees at the left and the heavy cloud shadow in the foreground, draws the eye irresistibly into the distance. Every object in the picture takes its place within this vista as a step in an exquisite

of New York, "A New York Interior, ca. 1700 in the Dutch Tradition."

Three figures, illustrating the costumes worn by men, women and children at the period, people the *Voorhuis*, or living room, which is characterized by its heavy beamed ceiling, its double "Dutch" door, its casement window, and its wide, uncovered, floor boards. The eastern wall is dominated by the fireplace topped by an overhanging chimney breast which holds seventeenth century Delft-blue plates. Below are rows of polychrome bird and flower tiles of the same period and a Dutch iron fire-back brought over about 1660.

The furnishings—all are original—include a large *kas*, the cupboard which was the pride of every housewife, a fine chest of drawers with ball feet, and a small table covered with the seventeenth century oriental rug which marked every well-to-do Dutch interior. Arranged by V. Isabelle Miller, Curator of the Museum, the exhibit is the gift of the Woman's Committee.

## WASHINGTON: S. WENGENROTH

THIRTY lithographs by Stow Wengenroth of New York City are on view at the Natural History Building of the Smithsonian Institution. The artist, who was born in Brooklyn and studied under George Bridgman, Wayman Adams, John Carlson and George P. Ennis, is represented in many American museum collections and has been awarded several prizes. Among the works exhibited are representations of the New England coast, and in *Cape Ann Quarry* he shows, with admirable contrast of black and white, the depth of the excavation and the recession of the surrounding landscape.

The Smithsonian Institution has announced that the galleries of the National Collection of Fine Arts, located on the first floor of the Natural History Building, are now open to the public having been closed for some time for repairs.

## WILLIAMSTOWN: A NEW WING

SINCE its foundation in 1927, the most important gift received by the Lawrence Art Museum at Williams College is the collection of works of art belonging to the late Edwin Howland Blashfield, and an addition has been built to house them. The Friends of Southern Vermont Artists have also made a presentation to the college: six paintings which include a recent oil by Luigi Lucioni, *Sea Abstract*—a meticulously and richly textured still-life of coral and sea shells; a landscape by Henry Schnakenburg, a lithograph by Marion Huse, and paintings by Mary Powers, M. G. Winslow and Clifford A. Bayard as well as some other items.

A significant gift is a Florentine tempera panel, of about 1425, *The Last Communion of Mary Magdalene* presented by Professor Frank Jewett Mather, Jr., who also gave to the Museum a collection of Japanese sword guards, examples of



RECENTLY ACQUIRED BY THE DETROIT INSTITUTE OF ARTS  
TWO PERIODS OF JAN VAN GOYEN'S WORK: "A WAYSIDE SCENE," AN EARLY DRAWING (ABOVE); "A WINDY DAY," LATE OIL (BELOW)



scale of aerial tones. The harmony of these subtle gradations is the triumph of Van Goyen's style. To attain it he sacrificed his early bright colors as cheerfully as Rembrandt had made the same sacrifice to achieve the golden, glowing *chiaroscuro* of the *Night Watch*. . . . If once Van Goyen's independence of aim is recognized, I think it can be maintained that his painting is one of the most original styles in our western tradition."

## NEW YORK: A MANHATTAN DUTCH INTERIOR

A GLIMPSE into a New York home of an era long past is made possible by the newest permanent exhibit at the Museum of the City





RECENTLY ACQUIRED BY THE CLEVELAND MUSEUM OF ART  
AN ITALIAN BLUE, CREAM AND RED VELVET, XV CENTURY  
Japanese metalwork dating from the twelfth through the seventeenth centuries.

The Museum's collection of prints and drawings has been greatly augmented, during the past year, by works by Delacroix, Tiepolo, and Kollwitz, and there have been additions—invaluable for study purposes—to a large group of color reproductions.

#### CLEVELAND: RARE TEXTILES FROM THE ELSBERG COLLECTION

A CONNOISSEUR of rare discrimination, H. A. Elsberg formed an outstanding collection of decorative silks, and from his estate many of the museums—to which he gave generously during his lifetime—have made purchases to enlarge their collections in this field. The Cleveland Museum of Art has acquired, through the J. H. Wade Fund, sixteen of the pieces. With the exception of two Persian works and a Syrian or Egyptian brocade mantle of the fifteenth century, they are all European, and all of them date between the eleventh and the eighteenth century.

From the Muhammadan textile center in Palermo probably comes the earliest silk in the collection, a twelfth century work composed of two borders joined together and decorated with a miniature design of animals within scrolls. Borders of this sort were used on sandals of high civil authorities and ecclesiastics.

Probably of French origin, around thirteen hundred, is a silk and gold tapestry which was part of a reliquary bag from a church in Cologne, and a group of Italian silks and velvets includes interesting examples from Lucca and Florence. From the fifteenth century is the example illustrated which is cream and red on a blue ground. The Spanish silks are an interesting addition to the Museum's important collection of Hispano-Moresque pieces. Geometrical and interlaced designs predominate in the weaves from this country and many of them are decorated with Islamic-inspired designs based on architectural motifs, and on arabesque forms. The decorative effect of these silks is often heightened by the addition of Cufic inscriptions. On one of the pieces, the large characters dominate the narrow bands of interlace with the repeated formula: "Glory to our Lord, the Sultan."

Of the Persian silks one, dating from the twelfth century has a striking design of a large chimeric in blue on a deep beige ground which suggests figures on pottery. The other, from the sixteenth century, has a typical motif of that epoch: cheetas and lions attacking deer and wild asses. The field is of green satin scattered with animal and floral forms.

#### MILLS COLLEGE: ABSTRACTIONS IN AN EDUCATIONAL SHOW

A COMPREHENSIVE exhibition of abstract art which includes such masters as Picasso, Léger, Gris, Kandinski, Klee and Feininger, is held at Mills College, California. Together with these works, which have been lent by private collectors, is a showing of examples by two local artists, Beckford Young and Florence Swift. To the painting of Joseph Albers, a former Bauhaus teacher, now on the staff of Black Mountain College, North Carolina, whose work is well known in this country.

Informative material outlining the history of abstract art is mounted with explanatory texts prepared with special care by the Director, Dr. Alfred Neumeyer. Coptic textiles illustrating a gradual de-naturalization of form in their decorative patterns, woodblocks by Gauguin, original sketches by Feininger showing the step by step transformation of a landscape into an abstract design, are among the many examples in this section which are displayed to help the visitor achieve a better understanding of the problems fundamental to the abstract approach.

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11 RUE ROYALE

**New Exhibitions of the Week***(Continued from page 11)*

allegories, but are amazingly cluttered, which of course militates against their story-telling value. They have little to offer for one's color sense. For satire one of the best is *Parlor Magic*, in which the beatific upcurling smile of The President has been finely caught. The best composition is *Twentieth Century Desert*, in which the history of the conquest of the desert is tersely traced from the Indian to Union Pacific's latest streamliner. But of the compositions in the idiom of *The Daily Worker*, which are cluttered and complex in the worst sort of way, like *Papier Maché*, *American Allegory*, and *Chicago Charivari*, the best one can say is that they are a modern's garish version of the subsurface of humanity, a sort of savagely contemptuous dream, and quite as terrifying as the temptations of St. Anthony. J. W. L.

**ROUNDABOUT THE GALLERIES: FOUR NEW EXHIBITIONS**

A CHARLESTON girl, Minnie Mikell, has at the Morton Galleries at least four out of her twenty-two watercolors that rise to a memorable level of technique: *Tasco—Mexico*, that features pellucid and smoothest washes in differently colored areas; *Magnolia—Grandiflora*, worthy of Audubon's Black-billed Cuckoo print; and *Magnolia Seed Pops*.

In the next room Helen Tomkins' best watercolor work is apparent in *City Street*—a scene on Grove Street, New York—and *Bailey's Bay, Bermuda*.

THE Thirty-ninth Annual Exhibition of the New York Society of Ceramic Arts at the Argent Galleries places, in this observer's opinion, the work of the following artists in the first rank: Leonora Nichols, for her horses; Marie Le Prince, for her landscape platter; Wheeler Williams, for his little glazed terracotta boys; Jessie A. Stagg, for two religious figures; and Mary Barrett Cummings. The Garden City-Hempstead Community Club for its large blue plate is also an outstanding contributor.

THE large exhibition of paintings and sculpture at the A.C.A. is composed of work to sell for \$50, by members of the American Artists' Congress. Among the one hundred and fifty items, the spectator may find pleasure in Hy Cohen's exceptional gift with watercolor in *Landscape*, Ben-Zion's characteristic *Old Jew*, strongly outlined and emotionally understood, in Ethel Mechanic's breezy, fluent *Washday, London*, in the chilly whiteness of Karl Fortress's *Landscape*. Hananiah Harari seems to have a special flair for painting cows, and the purple version which he offers in this group is not disappointing. Zoltan Hecht's *Brooklyn Bridge* is romantically conceived and at the same time is seen in terms of the magnificent pattern of the subject of which painters seem never to tire.

Among the sculpture there is work by Chaim Gross, Richard Davis, Aaron Goodelman and Minna Harkavy, which, though not in any case representing the artist's most important expression, adds substance.

THE Vendome Art Galleries, in presenting Joseph A. Buzzelli's watercolors and gouaches, are featuring a painter who, except in such more obviously compositional pieces as *Bill's Rowboats*, can tick off impressions quickly. *The Beach*, with its groups of splashing people, is well done as is also the study of the horse race in *The Track*. The portraiture, in *Mulatto*, is not so engaging.

**From Gainsborough to Renoir***(Continued from page 8)*

porcelain painter rather than of the Venetians. The brilliant *bijou* quality of the painting, with its vivid contrasts of red, orange, blue, green, violet and maroon is a striking testimony of Renoir as a colorist. Color also plays a leading role in the two landscapes by Renoir, *Rocky Crags at L'Estaque* and *L'Estaque*. In the former, one marvels at the way form seems to emerge out of a brilliant arabesque abstraction of color and evolves itself into the solid construction of mountains, while in the latter, color is stroked on to the canvas in a brilliant interplay of light and shadow.

Monet, in such a picture as the *Boats at Argenteuil*, painted in 1875, was primarily interested in color and light as they are transmitted from objects. Using the broken tones of the Impressionist palette, he has created the effect of light, but in this instance, he has kept his construction solid, avoiding the justifiable criticism which is made of some of his later works. Unfortunately, no black and white reproductions can give the delightful harmonies of greens, blues, pinks, reds, and whites contained in the painting.

With Pissarro, a feeling for form is an inherent part of his artistic make-up and he never fell into the pitfalls into which Monet slipped. His *Landscape in Sunlight*, painted in 1874, in blues, greens, greys and buffs, derives from Courbet and leads directly into Cézanne. The lush painting of the foliage and the sky is probably the result of Pissarro's visit to England and his study of Constable. The single Degas in the collection, a beautiful pastel of *Dancers at Rest* does full justice to the artist's power as a draftsman. Degas has caught with great insight the detached expression and pose of the two dancers as they wait patiently for their dance class. The composition, following the arbitrary vision of the camera, is beautifully arranged, with the strong diagonal of the red bench balancing the two dancers in red and blue who are placed in the upper left hand corner.

Dodge Macknight, for many years one of Boston's idols, is represented by





"CAPTAIN  
THOMAS  
MATHEW"  
BY  
GAINS-  
BOROUGH

JULIANA CHENEY EDWARDS COLLECTION,  
MUSEUM OF FINE ARTS, BOSTON

eleven watercolors covering a period of about sixteen years. Sparkling New England snow scenes contrast with studies of the Grand Canyon and Moroccan views in watercolors which are masterly in their handling and brilliant in their impression.

Not only in its variety, but also in its consistently high quality, the Juliana Cheney Edwards collection is a notable bequest to the Museum of Fine Arts. The addition of the paintings of the Impressionist School to those already existing makes the collection at Boston one of outstanding importance.

### Illustrating Sharaku's Brief Glory

(Continued from page 7)

was put on there might be great variations from the normal. The dating and identification of subjects of the prints is based largely on the theatre records and posters. Whenever the manager of a Japanese theatre needed to be sure of having full houses and large receipts, he put on one or the other of the two great popular vendetta stories: *Chushingura*, a tale of the forty-seven loyal retainers who avenged their lord, or the story of the Soga brothers, twelfth century youngsters who avenged the death of their father and through their deaths lived again as perennial heroes of the stage. Other tales—the variations are apt to be so great as to compare with the appearance of Lady Macbeth as a barmaid in love with Banquo—include accounts of uxorial, filial and feudal loyalty.

One of the greatest entrepreneurs of the day was the theatrical director, Miyako Dennai III, whose fat, shrewd, complacent person Sharaku delighted in portraying (one of the representations is illustrated on the cover of this issue). At the end of the year 1793 this owner-manager opened the Capital Theatre, and the beginning of 1794, the year of Sharaku's activity, was a time of celebration for the popular drama in Edo.

In Japan the name of Sharaku remained practically unknown and completely disregarded until it was called forcibly to the attention of his countrymen by the growth of his fame in Europe. The first book on his work was by the German enthusiast, Dr. Julius Kurth, published in 1910, in which seventy subjects were listed. The following year, French collectors—they were the richest in his work—exhibited one hundred and five items at the Musée des Arts Décoratifs. Recently, there has been an increasing interest in the artist in both Japan and America, and a number of Sharaku items, once owned by great Parisian collectors, have found their way to this country. The largest contemporary collection, however, is that of Mr. Kojiro Matsukata of Kobe, and next come the Buckingham Collection now owned by the Art Institute of Chicago and the group brought together by John T. and the late William S. Spaulding. The latter collection will eventually go to the Boston Museum and, augmented by those already in the Museum, they will form the second largest Sharaku collection.

Not only will the tri-city exhibition familiarize the art loving public with the work of this artist, but the excellent catalogue prepared by Harold G. Henderson, Louis V. Ledoux, and other members of the Society for Japanese Studies, which sells for the amazingly low sum of three dollars, makes the exhibition a permanent one available to those who cannot attend the showing. Dedicated to the memory of the late S. C. Bosch Reitz, former Curator of Chinese and Japanese Art at the Metropolitan Museum, it describes and illustrated all of the works of Sharaku that are known to survive. Each print is fully described in its technical details and color, and valuable summaries of plays current in Edo in 1794-95 are given together with the names of leading actors whom Sharaku portrayed.

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## COMING AUCTIONS

### Holloway, Lloyd et al. Prints

**E**TCHINGS by Whistler and Zorn and mezzotints by S. Arlent Edwards are the most extensive groups in the public sale of prints to be held at the Parke-Bernet Galleries on the evening of December 14, following exhibition, daily except Sunday, from December 9. The material of the sale derives from private sources and includes property collected by the late Harry D. Holloway, Beverly Hills, California, also by the late Francis G. Lloyd, New York, and from the collection of Joseph P. Burke, New York. A highlight of the sale is a very fine impression on old paper, in perfect condition, of Muirhead Bone's great drypoint, *Spanish Good Friday*, one of the most brilliant black and white studies ever made. Among the Whistler etchings there is present a fine impression of the sixth state of nine of *The Beggars*, as well as others of his *Venetian Twelve Group*, impressions of his Venetian set of twenty-six, and a complete French set known as the *Twelve Etchings from Nature*, also a number of his English inspirations. *Mona*, the etched portrait of his peasant mother, is one of the outstanding of the Zorn group of signed proofs.

Of the old masters, Cranach, Dürer, Rembrandt, Van Leyden, and Schongauer are represented, the latter with an impression of the very rare engraving *The Fourth Wise Virgin*. Later works include a fourth-state impression of Meryon's *L'Abside de Notre-Dame de Paris*, works by Millet, examples of Blampied's rural and peasant subjects and portraits by Brockhurst.

### Newcombe et al. Furniture and Art Objects

**T**HE fine furniture, mainly eighteenth century, and decorations to be dispersed at the Parke-Bernet Galleries, on the afternoons of December 14, 15, and 16 include property collected by the late Mrs. Charles M. Newcombe which is to be sold by order of Mrs. Charles Edmund Mitchell, the present owner, property of a Connecticut private collector, also of the estate of Maria Kennedy Tod and other owners. The collection will be on exhibit from December 9 to time of sale, Sunday excepted. The furniture is English, French and American and includes also some Italian and Dutch pieces. In this large division of the sale one of the highlights is a fine Sheraton sideboard which belonged to Lord Nelson; it is veneered in mahogany of beautiful color, banded in golden satinwood, and the bronze handles have medallion portraits of the famous Admiral. The silver of the sale includes an important early American flat-top tankard by the celebrated pre-Revolutionary maker John Coney of Boston.

Among the chairs, a Chippendale example with wings and covered in antique needlepoint is of note. Two James I richly carved and inlaid oak court cupboards, a pair of Sheraton side chairs of Philadelphia or Baltimore origin, an American inlaid cherry slant-front desk, a Chinese Chippendale carved and gilded wall mirror, a Pennsylvania walnut scroll-top secretary, and a pair of George I carved and gilded side chairs from the Hoe collection are here.

A highly decorative group is made up of Chinese paintings on glass representing figures of Taoist legend, stately officials, and graceful maidens. Some of the finest Oriental rugs of the sale include a semi-antique Sarouk carpet, and a large Fereghan Herati; a Madrid hand-tufted carpet with bluish green field woven with old-gold arabesques and a fine Louis Philippe Aubusson carpet centred by a cluster of pink roses upon a pearl gray cartouche, in a shaded strawberry red ground, are also of note. Two fine Mortlake tapestries date from the late seventeenth century, and there is also a Louis XVI Aubusson, a Lille verdure, and a Brussels *Wars of Alexander*. The sale includes some paintings: British school portraits, an Adirondack landscape by Wyant, a Jean van Loo aristocratic *Cavalier*, Dutch landscapes, and other works.



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**EXHIBITIONS IN NEW YORK**

GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8.	American Artists Congress: Paintings, Sculpture,	to Dec. 16
Ackermann, 50 E. 57.	English XVIII Century Dining Tables,	to Dec. 15
Alonzo, 63 E. 57.	Wingert: Paintings,	to Dec. 31
American Salon, 110 E. 50.	Frederic Whitaker: Paintings,	to Dec. 16
An American Place, 500 Madison.	Marin: Paintings,	to Jan. 1
Arden, 460 Park.	Contemporary Americans: Paintings,	to Dec. 31
Argent, 42 W. 57.	Christmas Show: Paintings,	Dec. 12-23
Artists', 33 W. 8.	Christmas Show: Paintings, Prints,	to Dec. 19
Associated American Artists, 711 Fifth.	Irwin Hoffman: Paintings,	Dec. 11-24
Babcock, 38 E. 57.	Small American Paintings,	to Dec. 31
Bignou, 32 E. 57.	French XIX and XX Century Paintings,	to Dec. 16
Bland, 45 E. 57.	American XIX Century Portraits,	to Dec. 31
Bonestell, 106 E. 57.	William Sharp: Memorial Exhibition,	to Dec. 16
Boyer, 69 E. 57.	Group Show: American Watercolors,	to Dec. 16
Brooklyn Museum.	Masks, Barbaric and Civilized,	to Jan. 1
Buchholz, 32 E. 57.	Sculpture by Painters,	to Dec. 23
Butler, 126 E. 57.	Munnings; Dawson: Prints,	to Dec. 16
Carstairs, 11 E. 57.	Van Day Truex: Paintings,	to Dec. 16
Civilian Relief, 4 W. 57.	"The Horse in Art,"	to Dec. 23
Contemporary Arts, 38 W. 57.	Christmas Budget Paintings,	to Jan. 1
Decorators, 745 Fifth.	H. Hamilton: Paintings,	to Dec. 18
Delphic, 44 W. 56.	Sedgwick; Lewis Jay: Sculpture,	Dec. 10-26
Downtown, 113 W. 13.	Carl Walters: Ceramic Sculpture,	to Dec. 31
Durand-Ruel, 12 E. 57.	Small 10th Century Paintings,	to Dec. 31
Eggleston, 161 W. 57.	F. B. Williams: Paintings,	to Dec. 15
Ferargil, 63 E. 57.	W. Lathrop: Paintings,	Dec. 10-25
Fifteen, 37 W. 57.	Hernandez: Sculpture, Frescos,	Dec. 11-23
French Art, 51 E. 57.	Modern French Masters: Paintings,	to Dec. 31
Grand Central, 15 Vanderbilt.	Gordon Grant: Paintings,	to Dec. 23
Grand Central, Fifth at 51.	Group Show: Paintings, Sculpture,	to Dec. 31
Grant Studios, 175 Macdougall.	Day; Eekman; Prints,	to Dec. 18
Hammer, 682 Fifth.	Fabergé: Jewels,	to Dec. 31
Harlow, 620 Fifth.	R. Flint; Dwight Shepler: Paintings,	to Dec. 25
Harriman, 63 E. 57.	Alajalov; Arno; Thurber; Steig: Drawings,	Dec. 11-30
International Studio, 11 E. 57.	Hearst Collection,	to Dec. 16
Kennedy, 785 Fifth.	Jacques: Paintings,	to Dec. 31
Keppel, 71 E. 57.	15th to 18th Century Engravings,	to Dec. 30
Kleemann, 38 E. 57.	Estoban Vicente: Paintings,	to Dec. 16
Knoedler, 14 E. 57.	Briscoe: Paintings; Sporting Paintings,	to Jan. 5
Kraushaar, 730 Fifth.	American Watercolors,	to Dec. 30
Julien Levy, 15 E. 57.	Joseph Cornell: Surrealist Objects,	to Jan. 1
	Leonid: Paintings,	to Jan. 1
Macbeth, 11 E. 57.	Wyeth: Paintings; Wengenroth: Prints,	to Dec. 30
Macdowell Club, 166 E. 73.	Raffaello Busoni: Paintings,	to Dec. 18
Marchais, 40 E. 51.	Chinese Rice Paintings,	to Dec. 31
Matisse, 51 E. 57.	Yves Tanguy: Paintings,	Dec. 12-30
Mayer, 41 E. 57.	Toulouse-Lautrec: Lithographs,	to Dec. 16
Metropolitan Museum.	Life in America, 300 Years: Paintings,	to Jan. 1
Midtown, 605 Madison.	Lionel Rieff: Paintings,	Dec. 12-31
Milch, 108 W. 57.	American Paintings,	to Dec. 30
Montross, 785 Fifth.	G. McCouch: Paintings,	Dec. 11-30
Morgan, 37 W. 57.	F. Haucke: Paintings,	to Dec. 16
Morgan Library, 29 E. 36.	Selections from the Morgan Collection,	to Dec. 31
Morton, 130 W. 57.	Tompkins; M. Mikell: Paintings,	to Dec. 16
Museum of the City of New York.	Cathedral of St. John,	to Feb. 14
Museum of Costume Art, Rockefeller Center.	American Dress,	to Jan. 31
Museum of Modern Art, 11 W. 53.	Dablow Ipcar: Paintings,	to Dec. 31
	Picasso Retrospective: Paintings,	to Jan. 7
Nat'l Arts Club, 15 E. 20.	American Etchers: Annual Show,	to Dec. 28
Neumann-Willard, 543 Madison.	Group Show: Paintings, Prints,	to Dec. 31
Newhouse, 15 E. 57.	Angna Enters: Paintings,	to Dec. 16
Nierendorf, 18 E. 57.	Chang Shan Tse: Paintings,	to Dec. 27
N. Y. Historical, 170 Central Park West.	Anniversary Exhibition,	to Feb. 25
N. Y. Public Library.	American Printmakers,	to Dec. 31
N. Y. School of Design, 160 Lexington.	Poussette-Dart: Paintings,	to Dec. 22
O'Toole, 33 E. 51.	American Paintings,	to Dec. 31
Park Avenue, 460 Park.	Leake; Goode Davis: Paintings,	Dec. 11-23
Parish-Watson, 44 E. 57.	Chinese Porcelains,	to Dec. 16
Passedoit, 121 E. 57.	Edwin Dickinson: Paintings,	Dec. 11-23
Perls, 32 E. 58.	Chagall: Paintings,	to Dec. 31
Rehn, 683 Fifth.	C. Burchfield: Early Watercolors,	to Dec. 16
Reinhardt, 730 Fifth.	Polish Artists: Paintings,	Dec. 13-Jan. 13
Riverside, 310 Riverside.	Group Show: Int'l Women Painters,	to Jan. 1
Robinson, 126 E. 57.	Group Show: Sculpture,	to Dec. 31
Schneider-Gabriel, 71 E. 57.	Childe Hassam: Paintings,	to Dec. 23
St. Etienne, 46 W. 57.	Austrian Paintings; Porcelains,	to Dec. 16
Arnold Seligmann, Rey, 11 E. 52.	French Sculpture,	to Dec. 31
Serner, 9 E. 57.	Orpen: Drawings,	to Dec. 15
Snyderman, 1 East 59.	Miniatures,	to Dec. 16
Studio Guild, 730 Fifth.	McKelvey: Paintings; Cole: Sculpture,	to Dec. 16
Tonying, 5 E. 57.	Hsi Yu-Tseng: Paintings,	to Dec. 16
Uptown, 249 West End.	A. S. Baylinson: Paintings,	Dec. 11-Jan. 12
Valentine, 16 E. 57.	R. Dufy; M. Laurencin: Paintings,	Dec. 11-31
Vendome, 339 W. 57.	Christmas Show: Paintings,	Dec. 11-30
Wakefield, 64 E. 55.	B. Johnson: Paintings,	Dec. 11-Jan. 6
Hudson D. Walker, 38 E. 55.	Handforth: Drawings,	to Dec. 23
Walker, 108 E. 57.	Annual Show: Paintings,	to Jan. 6
Weyhe, 794 Lexington.	Prints for the Holidays,	to Dec. 31
Whitney Museum, 19 W. 8.	Allen Tucker: Memorial Exhibition,	to Jan. 3
Wildenstein, 19 E. 64.	W. Malerbe: Paintings,	to Dec. 30

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